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JOE WEBER

PRESENTS

A ROMANTIC COMIC OPERA



HEARTS OF ERIN



Book and Lyrics by

HENRY BLOSSOM



MUSIC BY

VICTOR HERBERT

Price \$2.50 net.

M. WITMARK & SONS.

NEW YORK - CHICAGO - PHILADELPHIA
SAN FRANCISCO - BOSTON
LONDON.

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Victor Herbert

JOE WEBER

Presents

A Romantic Comic Opera
in Three Acts

HEARTS OF ERIN

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Staged by FRED G. LATHAM

CAST OF CHARACTERS

CAPTAIN BARRY O'DAY	Vernon Stiles
SIR "REGGIE" STRIBLING	Algernon Greig
DINNY DOYLE	Scott Welsh
LANTY HACKETT	Harry Crosby
"HUMPY" GROGAN	John B. Cooke
SHAUN DHU	Greek Evans
MICKEY O'BRIEN	Joseph Dillon
COLONEL LESTER	Edward Martindel
BIDDY FLYNN	Josie Claflin
ROSIE FLYNN	Louise Allen
LADY MAUDE ESTERBROOKE	Olga Roller
EILEEN MULVANEY	Grace Breen
MARIE Her maid	Paullette Antoine
MYLES A footman	Thomas Mann
PETER The Piper	Francis X. Hennessy

Fishermen, Redcoats, Smugglers, Guests, Tenantry,
Servants, etc, etc.

MUSICAL DIRECTOR	Arthur Kautzenbach
GENERAL MANAGER	W. H. Oviatt

— Locale —

ACT I

At the Sign of the Black Bull — Morning

ACT II

Interior of the Castle — Afternoon

ACT III

Gardens of the Castle — Evening

Musical Programme

Act I

OVERTURE	7
1. OPENING	15
2. FREE TRADE AND A MISTY MOON.	Shaun Dhu and Smuggler Chorus 18
3. MY LITTLE IRISH ROSE.	Rosie 23
4. ENTRANCE OF HUMPY GROGEN	27
5. CUPID THE CUNNIN' PAUDEEN	Barry O'Day 28
6. FINALE	31

Act II

7. OPENING CHORUS	61
8. STARS AND ROSEBUDS <i>Duet</i>	Eileen and Barry O'Day 69
9. EILEEN, ALANNA ASTHORE	Barry O'Day 76
10. IF EVE HAD LEFT THE APPLE ON THE BOUGH.	Sir Reggie 79
11. ENSEMBLE, "WITHDRAW".	83
12. REVERIES	Eileen and Girls 87
13. LIFE'S A GAME AT BEST.	Lady Maude and Colonel Lester 90
14. FINALE	95

Act III

15. OPENING CHORUS	121
a.-Jig	
b.-Song of Acolytes	
c.-Serenade	Dinny
d.-Song: IN ERIN'S ISLE	Lady Maude and Ensemble
16. THINE ALONE <i>Duet</i>	Eileen and Barry 140
17. THE IRISH HAVE A GREAT DAY TO-NIGHT	Dinny and Male Chorus 144
18. WHEN IRELAND STANDS AMONG THE NATIONS OF THE WORLD	Barry and Ensemble 152
19. FINALE ULTIMO	157

IN THIS SCORE I HAVE NOT MADE USE OF ANY TRADITIONAL IRISH AIRS, BUT HAVE ENDEAVORED, TO THE BEST OF MY ABILITY, TO WRITE ALL "IRISH" NUMBERS IN THE CHARACTERISTIC SPIRIT OF THE MUSIC OF MY NATIVE COUNTRY—IRELAND.

VICTOR HERBERT.

Overture

Allegro Vivo

VICTOR HERBERT

The musical score is written for piano and tympani. It consists of five systems of music. The piano part is written in a grand staff (treble and bass clefs) and the tympani part is written in a single staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Allegro Vivo".

System 1: Piano part begins with *ff ffz*. Tympani part begins with *ff*.

System 2: Piano part continues with *ffz*. Tympani part continues with *ff*.

System 3: Piano part continues with *fp molto cresc.*. Tympani part continues with *ff*.

System 4: Piano part continues with *f*. Tympani part continues with *ff*.

System 5: Piano part continues with *fff*. Tympani part continues with *ff*. The section is marked "Tympani Solo".

8

First system of a musical score in G major. The treble clef staff begins with a forte (*ff*) dynamic and a crescendo (*ffz*) marking. The bass clef staff features a series of chords. The system contains four measures.

8

Second system of the musical score. The treble clef staff continues with melodic lines and includes a crescendo (*ffz*) marking. The bass clef staff continues with chordal accompaniment. The system contains five measures.

8

Third system of the musical score. The treble clef staff features more complex melodic patterns. The bass clef staff includes a crescendo (*ffz*) marking. The system contains five measures.

8

Fourth system of the musical score. The treble clef staff includes a triplet of eighth notes in the third measure. The bass clef staff features a crescendo (*ffz*) marking. The system contains four measures.

8

Fifth system of the musical score. The treble clef staff continues with melodic lines. The bass clef staff includes a crescendo (*ffz*) marking. The system contains four measures.

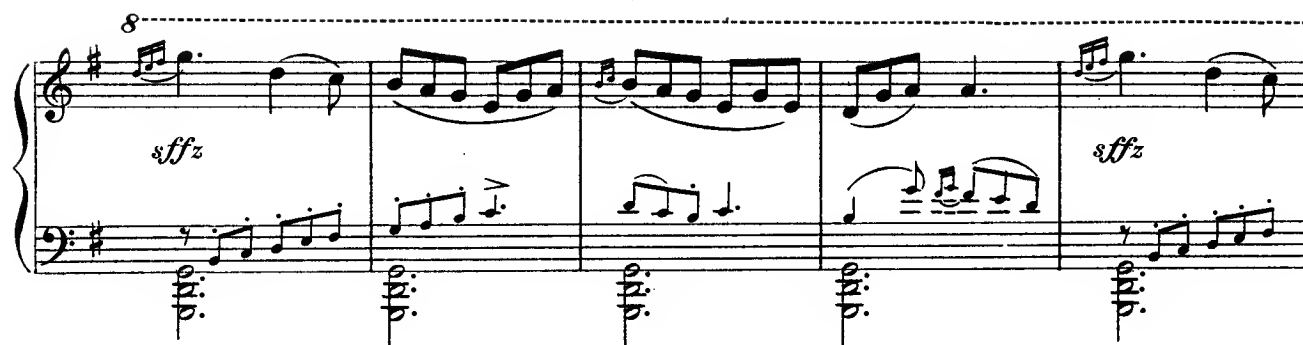
First system of a musical score in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A 'Brass' section is indicated in the right hand of the final measure.

Second system of the musical score. The right hand continues the melodic development, and the left hand maintains the accompaniment. A *sfz* (sforzando) dynamic marking is present in the right hand of the third measure.

Third system of the musical score. The right hand begins with a measure marked with an '8' and a dotted line, indicating an octave transposition. The melodic and accompanimental parts continue.

Fourth system of the musical score. The right hand features a melodic line with a *sfz* marking in the first measure. The left hand continues its accompanimental role.

Fifth system of the musical score. The right hand continues the melodic line, and the left hand provides the accompaniment. A *sfz* marking is present in the right hand of the second measure.



First system of musical notation. The treble staff begins with an 8-measure rest, followed by a melodic line with slurs and ties. The bass staff provides harmonic support with chords and moving lines. The dynamic marking *sffz* (sforzando) is present in both staves.



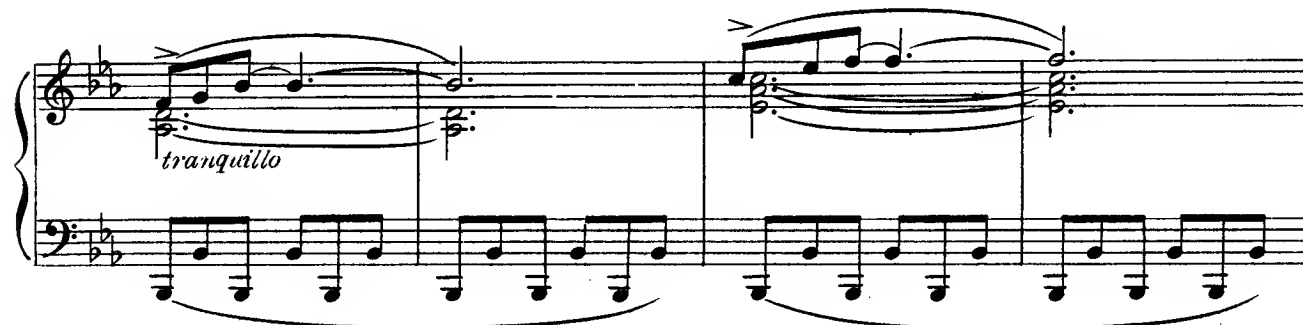
Second system of musical notation. The treble staff continues the melodic line with slurs and ties. The bass staff features a *ff* (fortissimo) dynamic marking. The system concludes with a repeat sign.



Third system of musical notation. The treble staff shows a melodic line with slurs and ties. The bass staff includes the markings *poco a poco* and *allargando*, indicating a gradual change in tempo.



Fourth system of musical notation. The treble staff continues the melodic line with slurs and ties. The bass staff provides harmonic support with chords and moving lines.



Fifth system of musical notation. The treble staff begins with a *tranquillo* marking, followed by a melodic line with slurs and ties. The bass staff provides harmonic support with chords and moving lines.

musical score for piano, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo/mood is *poco a poco calando*. The right hand features a melodic line with a long slur over measures 1-4, and a trill in measure 4. The left hand plays a steady eighth-note accompaniment.

musical score for piano, measures 5-8. The tempo/mood changes to *Andante* in measure 5 and *Andante espressivo* in measure 6. The right hand has a melodic line with a slur over measures 5-6 and a trill in measure 6. The left hand has a melodic line with a slur over measures 5-6 and a trill in measure 6. A *Harp* marking is present in measure 5.

musical score for piano, measures 9-12. The right hand has a melodic line with a slur over measures 9-10 and a trill in measure 10. The left hand has a melodic line with a slur over measures 9-10 and a trill in measure 10.

musical score for piano, measures 13-16. The right hand has a melodic line with a slur over measures 13-14 and a trill in measure 14. The left hand has a melodic line with a slur over measures 13-14 and a trill in measure 14.

musical score for piano, measures 17-20. The right hand has a melodic line with a slur over measures 17-18 and a trill in measure 18. The left hand has a melodic line with a slur over measures 17-18 and a trill in measure 18. The tempo/mood changes to *cresc.* in measure 17.



First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a fermata over the final measure of the treble staff.



Second system of musical notation, featuring a treble and bass staff. The treble staff includes a fermata and the tempo marking *Allegro marziale*. The bass staff includes the dynamic marking *ff*.



Third system of musical notation, featuring a treble and bass staff. The treble staff includes the dynamic marking *sfz*. The bass staff includes the dynamic marking *sfz*.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes the dynamic marking *ff*. The bass staff includes the dynamic marking *sfz* and the tempo marking *allargando*.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff includes the tempo marking *Allegro vivo*. The bass staff includes the dynamic marking *f* and the tempo marking *a tempo*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The treble staff contains a series of eighth-note chords, while the bass staff features a steady eighth-note accompaniment.

Second system of musical notation, marked *fff* (fortississimo). The treble staff has a melodic line with a dotted line and a fermata over the eighth measure, followed by a double bar line and a second ending marked with a '2' in a box. The bass staff includes a section labeled *(Tympani)* with a series of eighth notes, followed by a *rit. ff* (ritardando fortissimo) section. The system concludes with a key signature change to one sharp (F#).

Tempo di Marcia

Third system of musical notation, marked *ff a tempo*. The treble staff features a series of chords, some with a fermata. The bass staff provides a steady accompaniment. The key signature remains one sharp (F#).

Fourth system of musical notation. The treble staff contains a series of chords, some with a fermata. The bass staff features a steady accompaniment. The key signature remains one sharp (F#).

Fifth system of musical notation. The treble staff contains a series of chords, some with a fermata. The bass staff features a steady accompaniment. The key signature remains one sharp (F#).

First system of musical notation, featuring a treble and bass staff. The treble staff contains several measures with complex chordal textures and some ledger lines. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The key signature is one sharp (F#).

Second system of musical notation. The treble staff includes dynamic markings *ff*, *sfz*, *sfz*, *sfz*, and *rit.*. The bass staff continues the accompaniment. The system concludes with a double bar line.

Third system of musical notation, beginning with the tempo marking *Piu mosso* and the dynamic *ff*. The treble staff features a series of chords, while the bass staff has a rhythmic pattern of eighth notes. The key signature remains one sharp.

Fourth system of musical notation. The treble staff shows a sequence of chords with some rests. The bass staff continues with eighth notes. Dynamic markings *sfz* appear in the treble staff. The system ends with a double bar line.

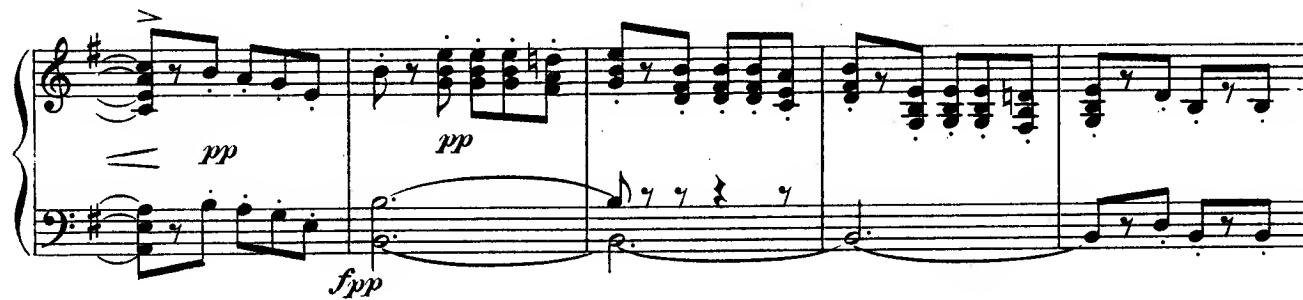
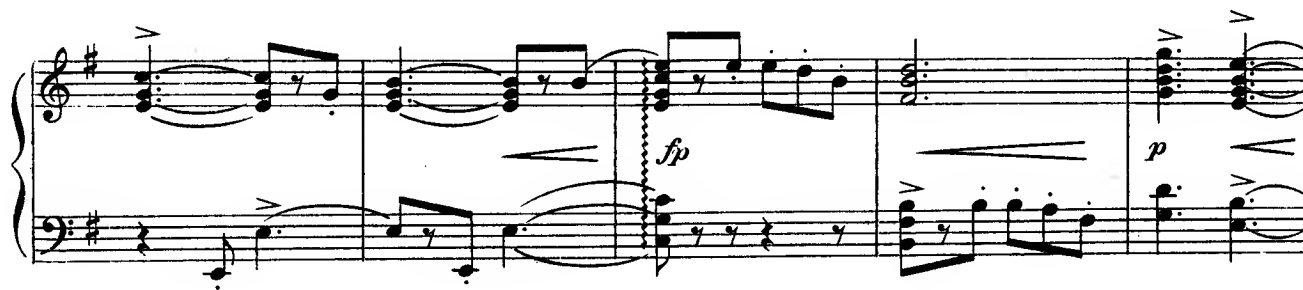
Fifth system of musical notation, starting with the tempo marking *sfz allargando*. The treble staff includes a first ending bracket marked with an '8'. The system concludes with a double bar line. The key signature is one sharp.

Opening Act I

No 1

Allegro molto moderato misterioso

The musical score is written for piano and bass. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo/mood is indicated as "Allegro molto moderato misterioso". The first measure of the treble staff is marked *ppp*. The second system continues the melody in the treble staff, with a crescendo hairpin leading into the third system. The third system features a large, sustained chord in the treble staff, with a crescendo hairpin leading into the fourth system. The fourth system concludes with a *ppp* marking in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings and hairpins.

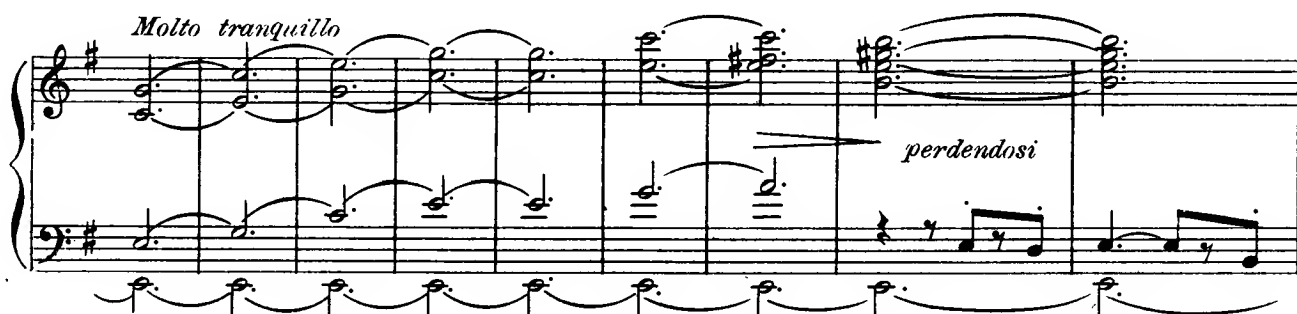




First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a harmonic accompaniment with eighth notes. A 'ppp' dynamic marking is present in the treble staff.



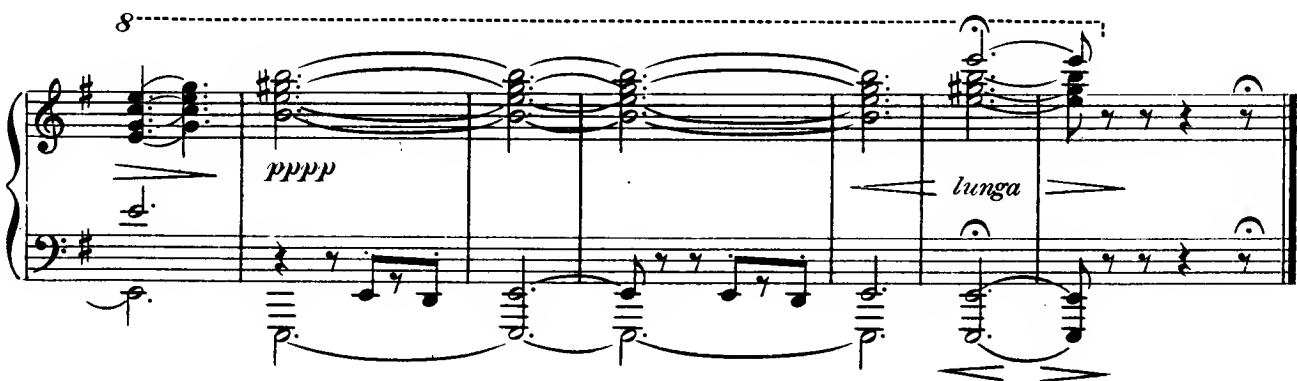
Second system of musical notation, continuing the melodic and harmonic lines from the first system. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with eighth notes.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a harmonic accompaniment with eighth notes. A 'Molto tranquillo' tempo marking is present in the treble staff, and a 'perdendosi' dynamic marking is present in the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a harmonic accompaniment with eighth notes.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a harmonic accompaniment with eighth notes. A 'pppp' dynamic marking is present in the treble staff, and a 'lunga' dynamic marking is present in the bass staff.

Shaun and Smuggler's Chorus

SHAUN

The image displays a musical score for a song titled "The Song of the Lark". The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "While heav - en sends us a mist - y moon — man of us — is — free — Sure,". The piano part features a melody in the right hand and a bass line in the left hand, with various musical notations including eighth notes, quarter notes, and rests.

While heav - en sends us a mist - y moon —

man of us — is — free — Sure,

If France and Spain have some-thing we can use,
why not take it as a gra-cious boon?

The first system of the musical score is in G major (one sharp). It consists of a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The vocal line begins with a long note on 'France' and continues with a melody. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

So, free of tax or du-ty.
Faith, 'twould be un-gra-cious to re-fuse! We—

The second system continues the musical piece. The vocal line has a rest for the first measure before entering on 'So'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with the vocal line on 'We—' and a final chord in the piano.

Allegro moderato

Then drink to the mist o'er the moon! _____

fetch a-shore our boot-y! to the mist!

_____ Och, here's the night that's black with rain, And wind and wave! The

Och, here's the night that's black with rain, And wind and wave! The

thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at

thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at

all! On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

all! On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

have to pay! Come then! "Caide, mil - le fail - te Fill up and we'll drink a -

have to pay! Come then! "Caide mil - le fail - te Fill up and we'll drink a -

roon! — Tra-loo! Tra-loo! — Free trade and a mist - y moon!" —

roon! — Tra - loo! — Tra - loo! — Free trade and a mist - y moon!" —

(Shouted) *sfz*

No 3

My Little Irish Rose

Moderato

Al - though I'm young and ver - y small,
But though with "blar-ney" they are free!

p *a tempo*

I've no fear of men at all! I just laugh and tease and chaff, And
They don't whis - per "mar - ry me!" Yet. I let them smile and get them

say "Aw, now - go on wid you!" They all try to steal a kiss,
all to think they've won my heart! Some day, though, I'll chance to find,

rit.

But when that has gone a- miss, Each one cries and lies and sighs, "I—
One who's of a dif- f'rent kind, One who'll say, "Now, name the day that

love you so, my I - rish Rose!" *a tempo*
you'll be mine, my I - rish Rose!" Ah

molto rit. *a tempo*

Ros - ie! You're named for the flow'r that's just - ly famed for more of

p

sweet-ness and of love - li-ness Than an - y bud that blows! But,

sure, there's a thorn in my heart when you are scorn - in' it! For

rit. *pp* 'tis your love I'm dream - in' of, My lit - tle I - rish Rose! — *piu rit.* *D.C.*

DANCE

Piu mosso

First system of musical notation. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The tempo marking *Piu mosso* is above the staff. The dynamic marking *p a tempo* is below the staff. The system consists of two staves with various musical notes and rests.

Second system of musical notation. It continues the piece with various musical notes and rests. Dynamic markings *sfz* and *f* are present.

Third system of musical notation. It continues the piece with various musical notes and rests.

Fourth system of musical notation. It includes triplet markings (3) and dynamic markings *sfz* and *fp*.

Fifth system of musical notation. It concludes the piece with various musical notes and rests. Dynamic markings *sfz* and *fz* are present.

Entrance Of Humpy Grogan

No 4

Lento misterioso

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of staves. The tempo and mood are indicated as 'Lento misterioso'. The score includes various dynamic markings: *pp* (pianissimo), *sfz p* (sforzando piano), and *ppp* (pianissimissimo). The first system shows the initial entry with a *pp* marking in the bass and a *ppp* marking in the treble. The second system continues the development with *pp* markings in both staves. The third system features a *sfz p* marking in the bass and a *pp* marking in the treble. The fourth system concludes the piece with a *pp* marking in the bass and a *ppp* marking in the treble. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as phrasing slurs and a triplet in the second system.

No 5

Cupid, The Cunnin' Paudeen

Barry

Moderato e molto rubato

BARRY

Of course ye have heard of the Ro-man saints Like A-
Now, Cu-pid was up to all sorts of tricks, Be-cause

p *poco rit.* *a tempo*

pol-lo and Ven-us and Jun-o, And Mars and Jove, And the
he was that cun-nin', re-mem-ber! He found it sport of the

poco animato

hea-then drove, Whose mo-rals were, ar-rah, well, you know!—
rar-est sort When he could match May with De-cem-ber.—

ten.

Sure, but the cut-est of all of them Was the gun-nin' Pau-deen they called
Prince he would mar-ry to peas-ant girl, And in - deed, the de-light of his

Tempo I

"Cu - pid!" When he shot his darts In - to ach - ing hearts, They
life was To — play his jokes up - on hap - less folks Who

pp *animato* *rit.*

fell in love! — Some say he still is liv - in' — And is
fell in love! — Yet it must be re - lat - ed — In re -

p a tempo

wait - ing for me — and you! — And if ev - er a chance he is -
gard to this sly lit - tle elf — That though half of the world he has

rit.

giv - in', — He'll pierce all our hearts through and through. Whe - ther he lives or is
mat - ed, — He's nev - er been mar - ried him - self. — Doubt if you will that he's

a tempo

a tempo

dead and gone There is on - ly one thing I am sure of: That soon or late, When we
liv - in' still, But there's one thing, at least, I am sure of: That soon or late, When we

a tempo

a tempo

meet our fate, We fall in love! — meet our fate, We fall in love! —

rit.

No 6

Finale Act I

Cue: "Hanging as well"

Moderato

*trem.**p sempre cresc.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords, many of which are marked with a tremolo (trem.) and an accent (>). The lower staff is in bass clef with the same key signature and time signature, containing a melodic line with eighth and sixteenth notes, also marked with accents.

The second system continues the musical piece. The upper staff shows a continuation of the chordal texture, with some notes marked with a forte accent (sf) and piano (p). The lower staff continues the melodic line, with some notes marked with a forte accent (sf) and piano (p).

① (Dinny enters with basket of eggs)
Più mosso

The third system begins with a circled number 1 and a stage direction. The tempo is marked *Più mosso*. The upper staff features a series of triplets, with the first triplet marked with a forte accent (sf) and piano (p). The lower staff continues the melodic line, with some notes marked with a forte accent (sf) and piano (p).

② (smashes eggs on Grogan's head)

The fourth system begins with a circled number 2 and a stage direction. The upper staff continues the triplet pattern, with some notes marked with a forte accent (sf). The lower staff continues the melodic line, with some notes marked with a forte accent (sf).

Rose: Dinny, my eggs! Dinny: Take your eggs! etc. etc.

The first system of music consists of a piano accompaniment and a vocal line. The piano part is in 6/8 time, with a key signature of one sharp (F#). It features a complex, arpeggiated texture. The vocal line is in 6/8 time, with a key signature of one flat (Bb). It includes the lyrics "Rose: Dinny, my eggs! Dinny: Take your eggs! etc. etc." and is marked with *sfz* (sforzando) and *sfz* (sforzando) dynamics.

③

Allegro Agitato (Shouts are heard off stage)

The second system of music is marked *Allegro Agitato* and includes the instruction "(Shouts are heard off stage)". It is in 6/8 time with a key signature of one flat (Bb). The piano part is marked *p* (piano) and *cresc.* (crescendo). The vocal line is marked *p* (piano).

④

Più mosso

The third system of music is marked *Più mosso*. It is in 6/8 time with a key signature of one flat (Bb). The piano part is marked *f* (forte). The vocal line is marked *f* (forte).

The fourth system of music is in 6/8 time with a key signature of one flat (Bb). The piano part is marked *f* (forte). The vocal line is marked *f* (forte).

The fifth system of music is in 6/8 time with a key signature of one flat (Bb). The piano part is marked *sfz* (sforzando). The vocal line is marked *sfz* (sforzando).

The sixth system of music is in 6/8 time with a key signature of one flat (Bb). It includes first and second endings. The piano part is marked *sfz* (sforzando). The vocal line is marked *sfz* (sforzando).

Entrance of Lady Maude etc.etc.

⑤ 8

ff sfz sfz sfz

8

ff sfz sfz sfz

MAUDE

This is most out-ra-geous! Is there no one here!

⑥ Allegro Moderato

f sfz sfz sfz a tempo

M. Sees Barry and stops in sudden amazement

BARRY *poco rall* (offers his hand) *a tempo*

Your La-dy-ship! Per-mit me!

sfz fp poco rall a tempo

M. You! In Ire-land?

B. *a tempo* Yes, you know

Meno poco rit.

f sf a tempo

(7)

M. MARIE (up stage)
calling: "Oh, Mademoi-
selle, she faint!"

B. why!

f sfz fp trem.

(Maude to Barry excitedly)
f Agitato

M. My niece, Ei-leen!

Barry starts up stage

(trem.) sfz

(8)

declamato

più rit. molto rit. pp

⑨ Andante espressivo

(Harp)

B. *pp* BARRY

How won - drous!

B. How sweet and Oh! so fair!

CHORUS

See

⑩

mf

there! Oh look! She's

in his arms so safe, safe from a

larms! A charming pair. charm-ing charm-ing pair.

p *p* *8va* *8* *loco* *rit* *8va* *rit* *p*

(Entrance of Sir Reggie)

⑪ Allegretto Moderato

loco
f ruvidamente
sffz
sffz

tr
sffz
tr
f
⑫

sffz
sffz
sf

gva.
sffz
sffz

loco
⑬
sffz
sffz
sffz
sffz
dim

(Sir Reggie enters the House)

poco rall

Tempo giusto

A Woman (to Barry)

Musical score for A Woman (to Barry). The score is in C major, 3/4 time, and marked "Tempo giusto". It features a vocal line and a piano accompaniment. The piano part includes a circled number 14 and dynamic markings *f* and *sfz*. The vocal line has a triplet of eighth notes and the lyrics "And who are you that's so".

Musical score for A Man. The score is in C major, 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *sfz* and *ff*. The vocal line has a triplet of eighth notes and the lyrics "bold with your tongue?" and "And so free with your stick?". The piano part also includes a triplet of eighth notes and the marking *8va*.

Musical score for B. and D. The score is in C major, 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *ff* and *sfz*. The vocal line has a triplet of eighth notes and the lyrics "with pleasure!" and "Wait a".

Musical score for CHORUS. The score is in C major, 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *ff* and *f*. The vocal line has a triplet of eighth notes and the lyrics "Yes, tell us, tell us.".

(Taking the stage)

B.

D.
mo-ment, Sir!

(A Woman)
Oh hold your prate!

Yes, let him speak!

Yes, let him speak!

Yes, let him speak!

B.
My friends! I'll tell you all! I'm Bar-ry O' Day!

Well! Well!

O' Day! He's Bar-ry O'

Well! Well!

O' Day! He's Bar-ry O'

O' Day! He's Bar-ry O'

B

f *f*

Day!

I'm back here to work for the

B

cause! Are you

16

ff *ff*

with me? It looks

ff Yes, we are!

sf *ff* *sf*

nev-er so bright That's the spir-it I love — for the

To a man we will fight.

(shouted)

mf cresc. *mp cresc.*

B

time is at hand!

molto rit.

ff *ff_s attacca*

O'D

Allegro Marziale

(17) Glad tri - um - phant hour! May the ty - rant's pow'r

mf

O'D

Now and for - ev - er - more be brok - - en! Hearts in sor - row tried,

O'D

rit. *a tempo*

Beat with lo - yal pride, Mind our slo - gan "E - rin Slan - tho - gal Go Bragh!"

rit. *a tempo*

May _____

ff Glad tri - um-phant hour! May the ty - rant's pow'r

(18) *ff*

_____ the ty-rant's pow'r be brok - en _____

now and for-ev-er - more be brok - en Hearts in sor-row tried!

sffz *sffz*

O'D

rit. *a tempo* *allargando*

Mind our slo-gan "E - rin Slan-tho - gal Go

Beat with lo-yal pride! Mind our slo-gan "E - rin Slan-tho - gal Go

rit. *a tempo* *allargando*

rit. *f* *ff* *a tempo* *allargando*

8va

O'D

mf

Bragh!" — So friends! Proudly we stand Un-daun-ted still!

Bragh!" —

sfx *sfx* *mf* (19)

O'D

Glad to fight for our land Through good or ill! Come! The time is now at hand. To a man

fp

allargando

Glad - ly for our na - tive land! For the right, We'll brave - ly fight 'Gainst we'll fight!

fp

rit. *a tempo ff tutta forza*

O.D. a - lien laws for Free-dom's cause! Ah! Glad tri - um-phant hour!

ff tutta forza

Glad tri - um-phant hour!

ff tutta forza

(20) *rit.* *a tempo ff tutta forza*

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

ff_s *ff_s*

allargando

Hearts in sor-row tried! Beat with lo-yal pride, Mind our

Hearts in sor-row tried! Beat with lo-yal pride, Mind our

allargando *f* *ff* *8va*

a tempo *rit.* *a tempo*

slo-gan "E - rin Slan - tho - gal Go Bragh!"

slo-gan "E - rin Slan - tho - gal Go Bragh!"

a tempo *rit.* *a tempo*

a tempo *rit.* *ff* *ff* *a tempo*

(Shaun Dhu rushes on)

Moderato spoken: Whist! Grogan!

(21) *pp rit*

(Basses trem.)

a tempo *pp rit*

p sfz

(29) *Meno*

ppp *attacca*

Cue in style (Woman rushes on and shouts: "The Red coats!")

(23) **Allegro** *f* *sfz p* *gva* Omnes: What!

A woman: The Red coats! They're surrounding the place!

8.....
 3
 2 3 *sfz* *sfz p* **(24)** *Snare Dr. (off stage)*
Tempo di Marcia (Moderato)

gva.....
pp **(25)** *poco a poco cresc*
 (Dialogue during this march)

8.....

8.....

8..... 1 2 3
f

(26) *cresc.* *f*

ff *ff* *sfz*

ff *ffz* *ffz a tempo* *3*

Meno *f* *b* *BIDDY*

COL. What means this rab-ble? Noth-ing, Colo-nel dear! "Her -

(27) *Meno* *sffz* *p*

B self is call-ing on us, La - dy Es-ta-brooke!"

sffz *p*

Colonel (bowing) *poco rit* *a tempo* MAUDE

COL. Your La-dy-ship! I'm Colo-nel Les-ter! at your ser-vice! Colo-nel

(28) *poco rit* *a tempo* *p* *poco rit* *a tempo*

Col.(bows to Eileen) Col.(to Maude)

M Les-ter! This is Miss Mul - van - y! Have these va-ga-bonds an-noyed you?

p *sffz* *fp*

poco animando MAUDE

M Oh no! They're all my friends! —

We are! We

(29) *f poco animando* *sfs* *f* *sfs*

senza tempo (to Barry)

M But we must now be go-ing! Come James!

are! We are!

ff *ff* *senza tempo* *sfs*

(Sir Reggie enters from the house)

(stopping Barry)

Sir Reggie (spoken) "I am Sir
Reginal Stribling of-

Col. (spoken) Who's this? etc. etc.

One mo-ment please! I've an ar-rest to make!

Ar-rest!

Ar-rest!

(30)

*sfz a tempo**p**f**sfz*

Tymp. tr.

MAUDE *Meno*

And my

London"

(The crowd jeers)

(31)

*Animato**sfz**sfz**sfz**sfz**sfz poco accel**sfz**sfz*

a tempo MAUDE

M. guest! Not now, Sir Reggie please!

COL. Col. Sir Reggie Col. (looking Barry over)

In-deed! And I must make com-plaint! This is your

32 *pa tempo* *fp* *p*

M. Yes!

COL. BARRY *poco rit* *a tempo* Col. (sweetly)

ser-vant? My La-dy's most o-be-dient ser-vant! Then I will

poco rit *p a tempo* *p*

M Thanks! Let's be off!

COL. not de-tain your La-dy-ship!

(33)

scherzando

M *f* Good-day! ——— You'll find a wel-come at my cas-tle an-y time!

COL.

f *a tempo* *sfz* *8va* *fp* *sfz* *loco* *f*

COL.

f

Your La - dy-ship, al - low me!

sfz *sfz* *sfz* *sfz*

mf scherzando

pp Ha! ha! ha! Ha! ha! ha! Ha! ha! ha!

poco più mosso Ha! ha! ha! ha! ha!

fp *pp*

Ha! ha! ha! Ha! ha! Ha! ha! ha!

Ha! ha! Ha! ha! ha! ha!

fp

CHORUS

Ha! ha! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha!

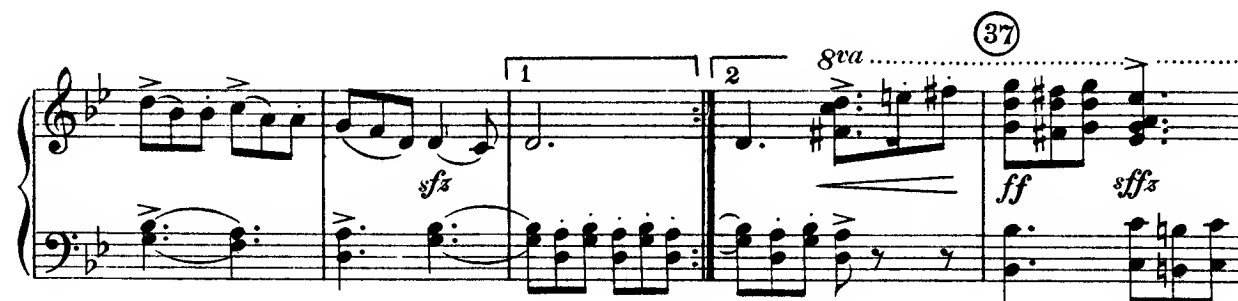
molto cresc. e accel.

sfz

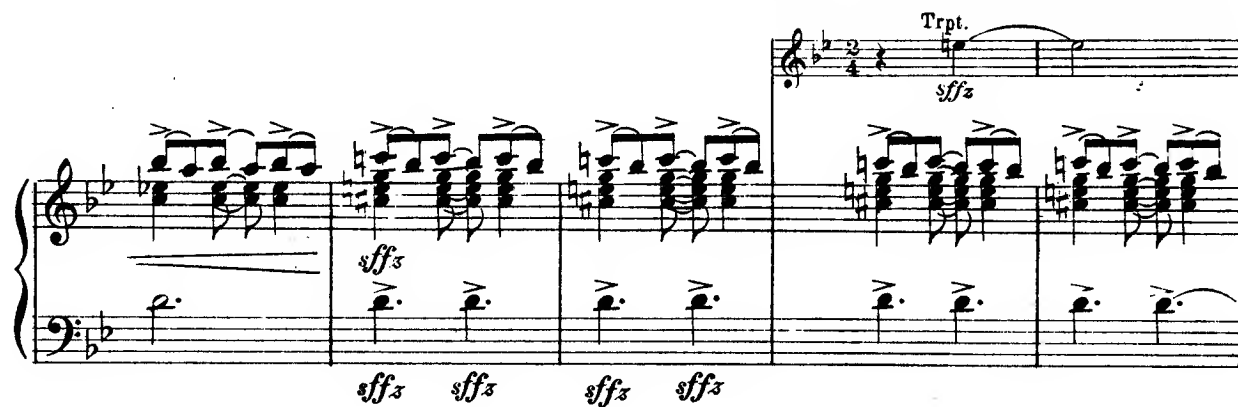
Tymp.

36 Allegro Agitato. (Principals start off in jaunting car)

f cresc.



Shaun draws his knife and stabs Grogan



(Grogan falls)

ff *8va* *sfz* *Listesso tempo* *loco*

cresc. possibil *fff*

(Shaun runs up stage)

ff ed agitato

(pushing every one aside)

(41)

ff sempre

ff

(42)

He jumps to overhanging limb of a tree. (Col shouts: "Take him dead or alive")

a tempo *sempre*

(43)

(He swings himself down out of sight) (A few shots are heard off stage)

sfz animato *ff* *Tymp.* *poco allargando*

PRINCIPALS and CHORUS

ff **Tempo I**

Hearts in sor-row tried. Beat with lo-yal pride. Mind our

ff

Tempo I

(44) *ff molto forza* *sffz* *8va*

allargando

slo-gan, "E-rin Slan-tho-gal Go Bragh!"

allargando

(45) *poco più mosso* *a tempo*

sffz *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *fff* *sffz*

END of ACT I

Opening Act II

No 7

Allegro moderato

f

fp cresc. molto

mf

ff

ff (Curtain)

loco.

1st SOPRANO

Come, Tom! Tune your fid - dle, We'll

2nd SOPRANO

Poco Meno

fff *fp*

have a mer - ry "Come - all - ye!" Start a "Com - e - ther!" While

we are to - geth - er! Now you be - gin and we'll sing with you!

The musical score is written for three parts: 1st Soprano, 2nd Soprano, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings: *fff* (fortississimo) and *fp* (fortissimo piano). The lyrics are: "Come, Tom! Tune your fid - dle, We'll have a mer - ry 'Come - all - ye!' Start a 'Com - e - ther!' While we are to - geth - er! Now you be - gin and we'll sing with you!". The piano part features a bass line with a melodic line in the right hand. The vocal parts have a melody in the 1st Soprano part and a bass line in the 2nd Soprano part.

1st SOP.
Mick-ey Ma-guire met Ka - tie Cal - la - han, As she came through the

2nd SOP.
Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -

turn - stile; "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says

all - ye!" Start a "Com - e - ther!" While we are to - geth - er! Now

Mick, and quick - ly he kissed her twice! "Good

you be - gin and we'll sing with you! Mick - ey Ma - guire met

TENORS

Come, Tom!

day!" Mick was off on his way!

Ka - tie Cal - la - han, As she came through the turn - - stile!

Tune your fid - dle! We'll have a mer - ry "Come - all - - ye!"

Men are so! Kiss and go! What care they for the

"Give us a pogue, then! Ye sly lit - tle rogue, then!" Says Mick, and quick - ly he

Start a "Com - e - ther!" While we are to - geth - er! Now you be - gin and we'll

heart that is break - in'? So come, Tom! Tune your fid - dle! We'll

kissed her twice! "Good day!"

sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,

have a mer - ry "Come all — ye"! Start a "com - e - ther!" While
 Mick was off on his way! Men are so!
 As she came through the turn — stile! "Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!
 Kiss and go! What care they for the heart that is break - in'! So
 sly lit - tle rogue, then!" Says Mick, and quick - ly he kissed her twice!

Mick - ey Ma - guire met Ka - tie Cal - la - han, As she came through the
 Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -
 "Good day"! Mick was

turn - stile! "Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he
all - ye"! Start a "come-ther"! While we are to-geth - er! Now you be-gin and we'll
off on his way! Men are so! Kiss and go! What care they for the

kissed her twice! "Good day"! Mick was
sing with you! Mickey Maguire met Ka - tie Cal-la-han, As she came thro' the
heart that is breakin'? So come, Tom! Tune your fid-dle! We'll have a mer - ry "Come-

off on his way! Men are so! Kiss and go! What care they for the
turn - stile! "Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he
all - ye"! Start a "come-e-ther"! While we are to-geth - er! Now you be-gin and we'll

heart that is break-in'? So, Come, Tom! Tune your fid - dle! We'll
kissed her twice! Good day"! sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,

have a mer - ry "Come all ye"! Start a com - e - ther! While
Mick was off on his way! Men are so!
As she came thro' the turn - stile! Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!
Kiss and go! What care they for the heart that is break-in'? So,
sly lit - tle rogue, then! Says Mick, And quick - ly he kissed her twice!

pppp

No 8

69
Stars And Rosebuds

DUET

Eileen and Barry

Allegretto moderato

Eileen and Barry (off stage)
(She tries the accompaniment on the Harp)

f (Harp) *p poco rit.*

EILEEN

In the days of old ro-mance a min - strel

p a tempo *p*

gay — Loved a la - dy

poco rit. *piu rit.* *a tempo*

fair, Proud be-yond com - pare! (Spoken Leave me alone!)

poco rit.

(She starts again)

a tempo

In the days of old ro-mance a min - strel

p a tempo

p

This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a melody starting on a half note. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* appears at the start of the fourth measure.

gay Loved a la - dy fair, Proud be-yond com -

This system contains measures 5 through 8. The vocal line continues the melody with a half note and a quarter note. The piano accompaniment maintains the eighth-note pattern. The system concludes with a comma after the word 'fair'.

pare! And be-neath her win - dow he would sing this

This system contains measures 9 through 12. The vocal line continues with a half note and a quarter note. The piano accompaniment continues with the eighth-note pattern. The system concludes with the word 'this'.

lay, While the moon and stars were twink-ling bright - -

p

This system contains measures 13 through 16. The vocal line continues with a half note and a quarter note. The piano accompaniment continues with the eighth-note pattern. The system concludes with a double bar line and a key signature change to one sharp (F#).

ly. —

f

poco rit.

Moderato espressivo
EILEEN

Moon - beams, Star - gleams,

a tempo

poco rit. sfz

p lusigando

(Very short pause)

cold and so dis - tant are! Pray, love,

BARRY (off stage) (imitating her)

Cold and so dis - tant!

say, love, are you not cold - er far!

Are you not cold - er?

Dear love, dream of one who a - dores you!

Dream-ing a - lone, You're mine own! —

BARRY

Mad - ly a - dores you! Dream-ing a - lone, All mine own,

f *poco rit.* *a tempo*

Hap-py hours ——— of en - tranc - ing il - lu - sion! If you, love,

f *poco rit.* *a tempo*

Hap-py hours of en - tranc - ing il - lu - sion!

knew, love, How I my vi - gil keep,

My lone - ly vi - gil!

EILEEN

Would you, Could you still in ob - li - vion

sleep? Soft ly then, she

Still in ob - li - vion,-

threw from her case - ment, Rose - buds!

High lat-ticed case - ment!

cresc.

f

poco rit.

p

Those buds Whose crim-son hearts are per-fumed tok-ens of bliss. Whose hearts are per-fumed tok-ens of bliss.

p poco rit.

Moon - beams! Star - gleams! Si - lent you shone a -

bove — But rose - buds, those buds, they told him he had
Shin-ing so si - lent,

Poco piu Allegro
won — her love! —
He had won her love! —

Poco piu Allegro

Eileen!

(Alanna, Astore)

No 9

Moderato

The first system of the musical score for 'Eileen!' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'I'm in love! I'm in love with a'. The piano accompaniment starts with a treble clef and a key signature of two flats (B-flat and E-flat). It includes dynamic markings *poco agitato*, *p*, *poco rit.*, and *pp*. The system concludes with a double bar line.

I'm in love! I'm in love with a

The second system continues the vocal and piano parts. The vocal line has the lyrics 'slip of a girl! And if I should be mer-ry or sad, I don't know! For my'. The piano accompaniment includes dynamic markings *poco rit.* and *a tempo*. The system ends with a double bar line.

slip of a girl! And if I should be mer-ry or sad, I don't know! For my

The third system of the score contains the final line of the song. The vocal line sings 'heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so I'm'. The piano accompaniment features dynamic markings *poco rit.* and *a tempo*. The system concludes with a double bar line.

heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so I'm

poco rit. *a tempo* *rit.* *a tempo*

glad that 'tis so! For her hair is that black and her eyes are that blue! She's the

poco rit. *a tempo* *rit.* *a tempo*

rit. *a tempo*

form of some proud lit-tle queen! 'Tis that neat! While her cheeks are like ros-es new

rit. *a tempo*

rit. *a tempo* *rit.*

kiss'd by the dew! And the name of the dar-lin's Ei-leen! Sure, that's sweet!

rit. *a tempo* *rit.*

REFRAIN

Ei - - leen! But my heart you have cap-tured! 'Tis you that I love!

poco rit. *a tempo*

You I a - dore! My soul with your charm is en - rapt-ured, Oh!

poco rit.

rit. *a tempo*

love-ly Ei - leen, — A - lan - na, A - store! —

rit. *a tempo* *espress*

rit.

'Tis you that I love! You I a - dore, My soul with your

charm is en - rapt-ured! Oh, love-ly Ei - leen! A - lan - na, A - store! —

allargando

If Eve Had Left The Apple On The Bough

Nº 10 (Sir Reggie)

Moderato

(Spoken)

This world is full of trou - ble, That's a
So much that now is ris - que or con -

p poco accel. *pp a tempo*

pla - ti - tude, I know, Which is fright - ful - ly fam - i - liar, but I
sid - ered "in - fra dig," Would - n't trou - ble us if Eve had plucked a

men - tion it to show That we have to thank the wom - an for we're
lem - on or a fig. It is rath - er an - cient his - tor - y, and,

giv - en to be - lieve That we'd all be bright and mer - ry now, If
yet as you may note, That un - pleas - ant "A - dam's ap - ple" sticks In

it were not for Eve! For in the world's be - gin - ning There was
ev - 'ry fel - low's throat! And the mem - o - ry of what is Still with -

neith - er grief nor sin - ning! Ev - 'ry - thing was sim - ply rip - pin'
in our e - pig - lot - tis, Stif - les ev - 'ry good in - ten - tion!

poco animato

REFRAIN

Till the wom - an plucked the pip - pin! For if
That is why a - - gain I men - tion: That if

pp

Poco meno

Eve had - n't wan - dered in the or - chard; Had - n't
 Eve had - n't wan - dered in the or - chard, This

a tempo

found the ap - ple hang - ing on the tree; Had - n't
 life would not be such a fear - ful bore! There would

learned the se - cret hid - den Of that bit of fruit for - bid - den, Oh, how
 be no jail for deb - tors, Trades - man would re - spect their bet - ters! And we

pp

ve - ry plea - sant ev - 'ry - thing would be! If
 should - n't care a cap - per what we wore! There'd

A - dam had - n't let the wom - an tempt him, We
be no styles to vex our pret - ty wom - en, Through the

should - n't have to mar - ry them, as now! We could
wood - land they might wan - der gay and free! Or a -

poco rit.
fon - dle them and love them, But with - out the both - er of them, If
mid' the fields of clo - ver They might turn a new leaf ov - er, If

poco rit.

poco rit.
Eve had left the ap - ple on the bough! D.S.
Eve had left the ap - ple on the tree. D.S.

poco rit. *ff*

Ensemble

Nº 11

Allegro moderato

The musical score is for a piano ensemble piece, N° 11, in the key of D major (two sharps) and 6/8 time. The tempo is marked 'Allegro moderato'. The score is divided into four systems, each consisting of a grand staff (treble and bass clefs).

System 1: The piece begins with a piano (*pp*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords. The first system contains four measures.

System 2: The melody continues in the right hand, and the left hand accompaniment remains. The second system also contains four measures.

System 3: The dynamics change to forte (*f*) and crescendo (*cresc.*). The right hand melody becomes more active, and the left hand accompaniment features a series of chords. The third system contains four measures.

System 4: The dynamics change to fortissimo (*ffz*). The right hand melody is now more complex, featuring sixteenth notes and eighth notes. The left hand accompaniment continues with chords. The fourth system contains four measures.

ff *ff* *ff* *dim. molto*

Moderato grazioso

mp

fp *lunga* *fp*
(Eileen is carried in)

SOPRANI

Moderato *Tempo giusto*

CHORUS

p

With - draw! —

p

Soon she will re-vive we know.

mf

Let's hope so!

Well she soon will be! —

Let's pray so

sempre dim

Bet-ter we should go!

With - draw! —

fer-vent-ly! —

dim.

'Tis not the time to call! —

The first system of the musical score, measures 1-3. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "'Tis not the time to call! —". The piano accompaniment is in bass clef, also with a key signature of two sharps. It includes various rhythmic patterns, including eighth and sixteenth notes, and some triplets in the final measure.

Mean - while we'll say: — Good - day! —

The second system of the musical score, measures 4-6. The vocal line continues with the lyrics "Mean - while we'll say: — Good - day! —". The piano accompaniment features a prominent triplet pattern in the right hand across all three measures.

Good - day!

Good - day!

Good - day!

ppp

The third system of the musical score, measures 7-9. The vocal line has the lyrics "Good - day!". The piano accompaniment continues with the triplet pattern in the right hand. The final measure of the piano part is marked with a triple accent (*ppp*).

Reveries

No 12

(Eileen and Six Girls)

Lento (During dialogue)

(Chimes off stage) *pp* Orch.

The piano introduction is in G major, 4/4 time, marked *Lento*. It consists of six measures. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. A chime sound effect is indicated in the first measure. The orchestration is marked *pp* (pianissimo).

EILEEN

Hark to the chimes! Pil-grims in ma-ny climes

rit. *pp*

Eileen's vocal line begins with a rest, then sings "Hark to the chimes! Pil-grims in ma-ny climes". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked *rit.* (ritardando) and the dynamics are *pp* (pianissimo).

An-swer their rev-er-en-tial call! — Come where there's rest for the

Eileen's vocal line continues with "An-swer their rev-er-en-tial call! — Come where there's rest for the". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

wea - ry and op - pressed, Come and find a bles - sing for all! —

It is a dream! Won - drous - ly now they seem Chim - ing a pro - phe - sy of

glad - - ness! Say! Shall it ev - er be that

pp (Humming)

pp (Humming)

pp (Humming)

rit. *piu rit.*

they shall chime for me? Ah! Chime for

pp *pp*

rit. *piu rit.*

(Humming) *piu rit.*

mè! Ah! Ah!

(Chimes) *pp* *piu rit.* (Chimes) *ppp* *ppp*

Life's A Game

DUET

Lady Maude and Colonel Lester

No 13

Allegretto moderato

MAUDE

The first system of the musical score is for the character MAUDE. It consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time, starting with a rest followed by the lyrics "A - gain the ways of earl - y days we". The piano accompaniment is in 6/8 time, starting with a rest followed by a series of eighth and sixteenth notes. The tempo is marked "Allegretto moderato".

find our-selves re - peat - ing! —

Mere - ly —

COLONEL

Real - ly? —

The piano accompaniment for the second system continues with a series of eighth and sixteenth notes in the right hand and a similar pattern in the left hand.

Play-ing a child - ish game! —

Play-ing a child - ish game! — Then please a-gree to prom - ise me That

The piano accompaniment for the third system continues with a series of eighth and sixteenth notes in the right hand and a similar pattern in the left hand.

Sure - ly! _____

there shall be no "cheat - ing." _____

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics "Sure - ly!" followed by a long horizontal line. The middle staff is another vocal line, with lyrics "there shall be no 'cheat - ing.'" followed by a long horizontal line. The bottom staff is a piano accompaniment, featuring chords and moving lines in both hands.

Pure - ly! _____ Vict - 'ry _____ is our aim! _____ Now Greek _____ meets

Vict - 'ry _____ is our aim! _____

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Pure - ly!" followed by a long horizontal line, then "Vict - 'ry" followed by a long horizontal line, then "is our aim!" followed by a long horizontal line, and finally "Now Greek" followed by a long horizontal line and "meets". The middle staff is another vocal line with lyrics "Vict - 'ry" followed by a long horizontal line, then "is our aim!" followed by a long horizontal line. The bottom staff is a piano accompaniment, featuring chords and moving lines in both hands.

Greek! _____

(Head voice) *p* *rit.* *pp* _____

You hide _____ I'll seek.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Greek!" followed by a long horizontal line. The middle staff is another vocal line with lyrics "(Head voice)" followed by a long horizontal line, then "You hide" followed by a long horizontal line, and finally "I'll seek." followed by a long horizontal line. The bottom staff is a piano accompaniment, featuring chords and moving lines in both hands.

REFRAIN

92

a tempo

Life's a game at best! Play it then with zest!

Life's a game at best! Play it then with

p a tempo

Though the guer-don be great or small, Aim to win though you

zest! Though the guer-don be great or small, Aim to

poco rit. *a tempo*

haz - ard your all, For great af-fairs of state

win though you haz - ard your all. Great af-fairs of

a tempo

are, by tricks of fate, Won or lost as the
state Are by tricks of fate, Won— or

p *poco rit.* *a tempo*
dice are toss'd, In the game of life!
p *a tempo*
lost as the dice— are toss'd, In the game of life!

f p *p* *poco rit.* *a tempo*

PANTOMINE DANCE

pp



Allegro moderato
COL.

I ar - rest you!

f *sfz* *f* *sfz*

MAUDE

Cry! Cry! Oh Colo-nel! you are most un - fair!

f *fp* *sfz* *fp*

COL.

I warned you of my pur-pose.

(strides up stage)

f

COL.

MAUDE (aside to Sir Reggie)

Ser-geant! Re - mem - ber! do not tell! The

calls off

sfz *fp* *pa tempo* *p*

SIR REGGIE

let-ter in your poc-ket! You are lost — if you de - lay! — I

8va.....
mf *mf* *fz* *sfz*

mf

(Fumbling) SIR R. (Drawing out letter)

don't know where I put the thing! Ah, here we have it!

p *sfz* *p* *f*

f MAUDE

Let me have it!

COL. *f*

Stay! That pa-per! give it up, sir! At your cost! Re-

sfz *sfz* *fp* *sfz*

[illegible]

The musical score is for the song "The Song of the Shirt" by Stephen Vincent Benét. It is arranged for a vocal soloist (M.), a chorus (COL.), and piano accompaniment. The score is divided into three parts.

Part 1: The vocal soloist (M.) begins with a melodic line marked *ff* (fortissimo) and a circled number 5. The lyrics "lost!" are written below the staff. The chorus (COL.) enters with the lyrics "(Reading)".

Part 2: The piano accompaniment begins with the tempo marking *Poco animato*. The lyrics "Ah, ha! to" are written above the staff. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *ff* and *sf* (sforzando).

Part 3: The vocal soloist (M.) and chorus (COL.) continue their parts. The piano accompaniment provides a rhythmic foundation with triplets and sixteenth notes, marked with *sf* and *sfz* (sforzando).

MAUDE
EILEEN
You've

M
COL.

Cap-tain Bar-ry O' Day! Well, lad-ies, Who has won, I pray?—

p *pp*

agitato

M. & E.
beat-en us we must con-fess! To trick you was a hope-less task! But

f agitato

M. & E.
Oh! be gen'-rous none the less — And spare his life! 'Tis

ff *poco allarg.* (7)

sfz *f*

M.
all we ask! — Should he

E.
all we ask! —

S.R.
a tempo
My life? Did they ask you to spare it?

COL.

fp *sfz*

M. *die, how shall we bear it!*

E.

poco accel

sfz sfz sfz sfz sfz

COL. *f* ⑧ *Andante maestoso*

A man who can die as a soldier When

sfz sfz sfz p

COL. fate shall have sealed his doom, To me is a hero im-

p sfz p

COL. mort-al! so great as the great - est, I care not whom.

p p p sfz sfz

⑨

p a tempo

M. Yet, I'm ve - ry cer - tain when a sen - tence you pro - nounce

E. Such de - lay,

B. BARRY

S.R. SIR R.

COL.

scherzando

p a tempo

M. Sor - row - ful are you ov - er what you'd do,

E. I shall faint, I know If he does not go.

B. A

S.R. he - ro im - mor - tal.

COL.

M. For 'tis ve - ry lit - tle that our he - ro - i - sm counts

E. Must he stay?

B. S.R.

COL.

M. when we're dead! As the lov - ing fa - ther, who is chas - ten - ing a son

E. He'll be lost! How I pray!

B. S.R.

COL. Die like a sold - ier brave!

mf *sfz* *p* *va*

M. Real - ly feels as sad as the er - ring lad,

E. Still if he may be a - ble to go free

B. S. R.

COL. As great as the great - est!

M. So you've but the so-lace of a so-lemn du-ty done Life should mean but lit-tle to a sold -

E. Oh fa - tal de - -

B. S. R. Oh fa - tal de - -

COL. That's all I can

M. *p*
ier. 'Tis brave ad-vice!

E. *p*
lay! 'Tis light-ly said. It won't suf-fice!

B. *p*
S. R. say! *molto marcato* When one is

COL. Die! Die! Die! like a sold - ier!

mf

M. *p*
He will I know!

E. *p*
Ah! if he should!

B. *p*
G. R. dead! We all must go! I wish I

COL. Die! Die! Die! like a man!

M. *f* *poco allarg.*
Sad _____ in - deed will be the part - ing,

E. *f*
Sad _____ in - deed will be the part - ing,

B. *f*
Sad _____ in - deed will be the part - ing,

S. R. could! Oh!

COL. *f*
Die! Die! Die! like a sold - ier!

sfz allargando

⑪ *p a tempo*
M. Yet with - out a sigh, let us say good - bye

E. *p*
Yet with - out a sigh, let us say good - bye

B. *p*
S. R. I wish

COL. So _____ have he - roes gone _____ since time be -

p a tempo

M. *mf*
like a man. — Die like a man! —

E. *mf*
like a man. — Die like a man! —

B. S.R. *mf*
I could run! — I wish I could! —

COL. *mf*
gan! — Die like a man! —

M. *ff rit.*
Die like a man! —

E. *ff*
Die like a man! —

B. S.R. *ff*
Die like a man! —

COL. *ff*
Die like a man! —

8va. *sfz*

⑫ **Animato**

(Enter Sergeant and a file of soldiers tak-

p cresc.

ing positions up stage)

COL. (spoken)

Sergeant! there's your man!

ff *sffz* *sfz*

M.

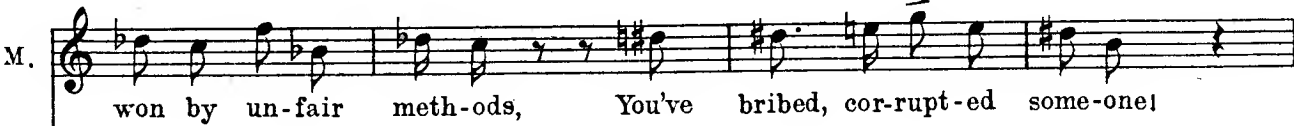
You've


COL.

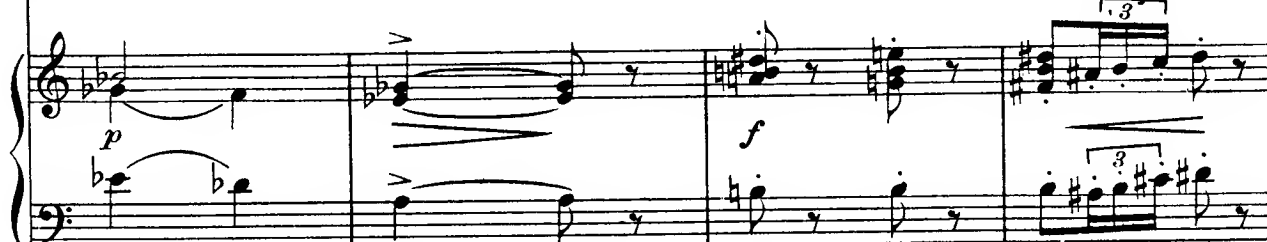
Your La-dy-ship! you lose with no good grace!


⑬ **Moderato**

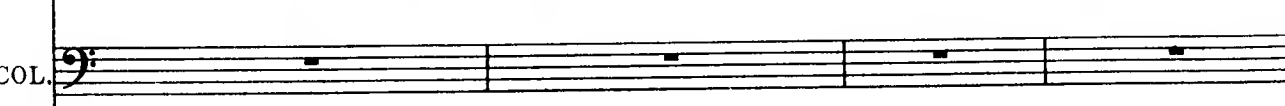
sffz


M.  won by un-fair meth-ods, You've bribed, cor-rupt-ed some-one!

COL.  I?



M. (to Barry)  Ah! I be-lieve 'tis you! You are dis - charged! Be - gone!

COL. 



M.  BARRY
Your la - dy-ship!



14 *a tempo* *poco allargando*

M. *f*
I will not hear you, No oath can clear you! In-grate! traitor! spy!—

B. On my word!

a tempo
p scherzando

15 *a tempo*

M. I will no long-er have him here!

COL. Then I will

a tempo *f a tempo* *f* *f*

16 *animato*

EILEEN MAUDE

(Col.) to Barry (spoken)
You know the way to I'm faint with the strain! Be brave, we win!
Dublin? (Barry) Like I know

COL. take him! me prayers for pennence.
(Col.) Then you shall ride for
me, with a dispatch. *animato*

sfz fpp *p a tempo*

BARRY

How can I thank you? My true friends! good - bye! I shall

poco rit.

p poco rit.

B. nev - er for - get you.

COL. *f* after a pause

Now, Here! be off with this at once!

a tempo

p

sfz

fz

sfz

(17)

B. (gives him packet and Barry starts)

(Barry stops)

poco meno

You

f

sfz

poco meno

(18)

B. know the walk-in's bad sir!

COL. *f*

Walk-ing? Take a horse!

sfz

a tempo

MAUDE

M. *f* None of mine!

COL. *f* Then take

mine!

Poco animato

(Col. turning)

sfz ff

BARRY *a tempo*

(spoken) Corporal! (Col. gives orders to sergeant) Beg par-don, Col-'nell (impatiently)

COL. well, what now?

a tempo p. fp

sfz sfz pp

B. (20)

Sure I could do with tin pounds!

COL.

a tempo

pp

(smothered laughter from the two ladies)

(Col. pulls out purse) (Col. counts gold into Barry's hand) (Corporal) Humpy Grogan is outside, sir. He says you sent for him.

(Col.) Yes, to indentify O'Day

pp *fp* *gva*

(Col. continues to count money into Barry's hand.) Col. (to Barry) spoken There's your ten pounds

gva *rit. pp* *f*

22

B. (starting) *f* Sure, Colo - nel,

COL. *a tempo f* Be off! be off! *animando*

sfz sfz sfz sfz fpanimando

B. *poco accel* 'Tis a jew-el you are!

COL. *8va...* *poco accel*

23

B. *f* I'll drink long life and good wife to ye!

COL. *animando*

B. 
(Runs out, mounts horse and gallops off)

COL. 



8va. 
sf_x

8va. 

loco 
sempre dim



pp  *ppp* 

(Col. to Sir Reggie)

(24) *senza tempo*

COL. *senza tempo*

Now Sir! In re-cog-ni-tion of your brav-er-y, your eyes shall not be

(25) *Andante*

S.R. *Andante*

What! Fire?

a tempo

COL. *a tempo* (To the woman)

ban-daged! And you your-self shall give the word to fire!— I

Andante

p a tempo

COL.

can't see what you're laugh-ing at!

attacca

Allegro feroce (sounds heard off:) spoken: Col. "What now!"

(26)

ff

ff

(27)

ff

sfz

(28) Humpy Grogan rushes in pursued by crowd. — falling at the feet of Colonel. *8va*.....

sfz

throwing his arms around Col's legs
Humpy (shouting) Save me! Save me!

(29)

sfz

sfz piu accel

CHORUS

Col. spoken
 (30) "What has he done?" *a tempo*

(shouted)

ff He's a li-ar! spy! in-for-mer! Kill him! hang him! kill him! hang him!

Allegro

*ffa tempo**ffp*

Bus:

Col. (angrily)
 Let go! Get up!

You grovelling toad!
 Get out! (kicks him)

Humpty. "But Colonel"
 I must tell you!

sfz a tempo

(31) *a tempo*
 (shouted)

Humpty: "Sure Colonel you must listen!"
 The O'Day! I seen him!

Ah!

Take him! Hang him!

ff (shouted)

Ah!

ff a tempo

(Cymbals trem.)

a tempo
shouted

(Col.) Silence! (to Humpy)
Well, what of O'Day?

CHORUS

ff Ah!

HUMPY He's

ff a tempo

pp Tympani

SIR R.

And with your gold!

COL.

gone!

H.

gone, sir! On your hon-or's horse!

p cresc

p

(Omnes laugh with Chorus)

ff (shouted) Ha ha ha ha ha ha!

Sir Reggie removes his disguise and Colonel suddenly recognizes him. The general laughter also proves to him that he has been fooled

ff

sffz

COL. *accel.*
Tricked a - gain! By you! —

sfz accel. sfz lenza

M. *Allegretto grazioso* MAUDE (with a courtesy)
By me re - mem -

scherzando p

M. *poco rit. poco meno a tempo*
ber! Great af-fairs of state, Are by tricks of

poco rit. pp poco meno

M. *poco rit.*
fate, Won or lost as the dice are tossed — in the game of

fp poco rit.

35 Allegro brillante

M. *ff* life!

CHORUS *ff* Once a - gain she's made a fool of 'em, she's saved the young O - Day!

ff

8va... *sffz*

Bless the mo - ment when the rule of 'em ends and they're

sffz *8va...* *sffz*

on their way. So here's good day! good day! we say good-

8va...

36

MAUDE

Good day!

day! Be on you

way!

8va.....

fff

M

Curtain
loco

ffz fff

ffz

No 15

Opening Act III

Allegro vivo

The musical score is written for piano and tympani. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro vivo". The first system shows a piano introduction with a forte (*f*) dynamic and a sforzando (*sfz*) accent. The second system continues the piano part with a forte (*f*) dynamic. The third system introduces a first ending marked with a circled "1" and a piano (*fp*) dynamic, followed by a "molto cresc." instruction. The fourth system features a piano part with a forte (*f*) dynamic and a first ending marked with a circled "2". The fifth system shows a tympani solo marked "(Tympani solo)" and a piano part with a piano (*fp*) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

f sfz

f

① *fp* molto cresc.

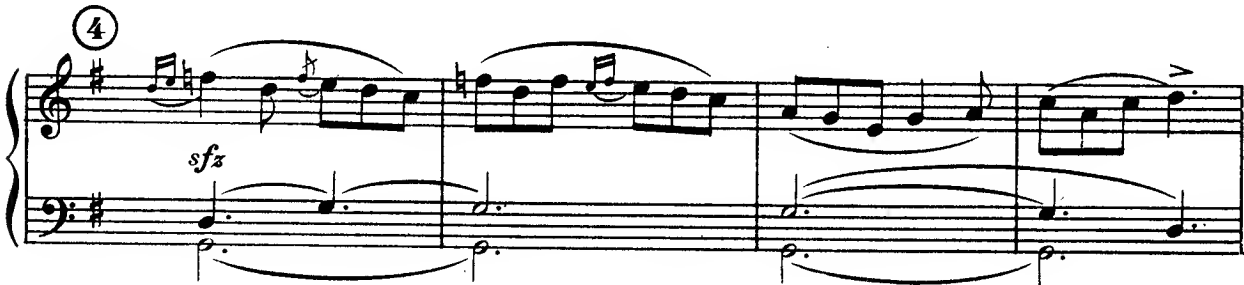
f

②

(Tympani solo)

fp

③ (Irish pipe on stage)



⑥

System 6, measures 1-4. The music is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. A forte accent (*sfz*) is marked in the first measure of the left hand.

System 6, measures 5-8. The melodic line continues with similar rhythmic patterns. The left hand accompaniment remains consistent. A forte accent (*sfz*) is marked in the first measure of the left hand.

⑦

System 7, measures 1-4. The right hand continues its melodic development. The left hand accompaniment features chords and single notes. A forte accent (*sfz*) is marked in the first measure of the left hand.

⑧

System 8, measures 1-4. The right hand continues its melodic development. The left hand accompaniment features chords and single notes. A forte accent (*f*) is marked in the first measure of the left hand.

⑨

System 9, measures 1-4. The right hand continues its melodic development. The left hand accompaniment features chords and single notes. A forte accent (*sf*) is marked in the first measure of the left hand.

System 9, measures 5-8. The right hand continues its melodic development. The left hand accompaniment features chords and single notes. A forte accent (*sfz*) is marked in the first measure of the left hand.

⑩

f (Orchestra)

⑪ Andante (Listesso tempo. ♩ like ♩ of preceding movement)
(Bell on stage)

fz (Orch.) *p* *p*

⑫ (CHOIR BOYS)

A - ve Ma - ri - a, gra - ti - a ple - na, O - ra pro

no - bis, Sanc-ta Ma - ri - a. Be - ne - dic - ta tu in mu-li-

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

e - ri - bus. O - ra pro - no-bis, A - men.

pp *pp*

The second system continues the vocal and piano parts. The vocal line has a long note on 'men' that spans into the next system. The piano accompaniment continues with similar textures. Dynamic markings of *pp* (pianissimo) are present at the beginning and end of the system.

(Organ off stage)

pp

⑬

The third system is marked with a circled '13'. The vocal line is silent, indicated by a dashed line. The piano accompaniment continues. Above the staff, the text '(Organ off stage)' is written. The piano part features a series of chords and moving lines in both hands, with a *pp* marking.

The fourth system continues the piano accompaniment from the previous system. It features similar chordal and melodic textures in both hands, maintaining the *pp* dynamic.

⑭ (CHOIR BOYS)

A - - ve Ma -

(Orchestra)

p

ri - - a, gra - - ti - a

loco

ple - - na, O - - ra pro

no - - bis, A - - men.

loco

127

A character (spoken)
"Come on, ye divils!"

CHORUS

pp

A - - - men.

pp

pp allargando

loco

più allargando

16 Allegro vivo

f a tempo

sfz Tympani

f

17 (General Dance)

sfz

sfz

(18)

8-measure rest in treble, *sfz* in bass, *p* in bass.

8-measure rest in treble, *sfz* in bass, *p* in bass, *p* in bass.

(19)

8-measure rest in treble, *sfz* in bass, *p* in bass, *p* in bass.

8-measure rest in treble, *sfz* in bass, *p* in bass, *p* in bass.

8-measure rest in treble, *sfz* in bass, *p* in bass, *p* in bass.

(20)

First system of music, measures 20-22. The key signature has one sharp (F#). The music is in 2/4 time. The piano part (left hand) starts with a forte (*f*) dynamic. The brass part (right hand) enters in measure 21 with a *Brass* label. The piano part has a slur over measures 20-22.

Second system of music, measures 21-23. The piano part continues with a slur over measures 21-23. The brass part has a *sfz* (sforzando) dynamic marking in measure 22.

(21)

Third system of music, measures 23-25. The piano part has a slur over measures 23-25. The brass part has a *sfz* dynamic marking in measure 24. A repeat sign is present at the beginning of measure 24.

Fourth system of music, measures 24-26. The piano part has a slur over measures 24-26. The brass part has a *sfz* dynamic marking in measure 25.

Fifth system of music, measures 25-27. The piano part has a slur over measures 25-27. The brass part has a *sfz* dynamic marking in measure 26.

22 *loco*

ff

23

8

sfz

sf

8 *loco*

sfz

loco

24 (DINNY)

Long life to her la - dy - ship!

(CHORUS) Hey! Long

Meno mosso

f

f

Long life *Tranquillo*

life! (a character) (Some boys) Go

Long life May an - gels make her bed to-night!

sfz *mf tranquillo* *p*

come! Din-ny! Sing her a wel-come (A character)

Go on! You're the boy wid the

Yes! Sure he's the boy wid the voice.

voice!

f *sfz* 8

Molto moderato

(DINNY) *mf*

She's

fp espress

p

sweet — as a-ny flow'r, — and far — more fair, — Set

in — a — love-ly bow'r, a je- - wel rare! — Her —

voice so choice, will hush — the thrush, — Her

rit.

a tempo

pp

poco rit.

rit.

a tempo

poco rit.

a tempo *rit.*

eyes — are soft and bright like stars — at night — now

a tempo *rit.*

(head voice) *più rit.* *a tempo* *ff* *p rit.* *pp*

shin ing up a-bove! Small wonder 'tis you, 'tis you we

più rit. *rit.* *pp*

a tempo

love!

a tempo poco accel. *8* *loco* *f* *loco*

(26) *Animato* (MAUDE) *f*

My friends, I

thank you from my heart! You've shown to me your tru-ly I - rish

allarg

p *fp* *allargando*

(27) (with much fashing) *mf*
loy-al - ty! Ah,

più accel. *p*

(28) true sons of E-rin! Lov-ing, loy-al-heart-ed, one and all! Her

joys and griefs you share in! By her side you will stand or fall! For the

loved ones who sur-round you, They are faith-ful through tear and smile! By *allarg.*

piu allarg.

God's bless-ing I have found you. My good friends in E - rin's— *rit.*

f piu allarg. rit.

MAUDE
a tempo

(29)

Isle. *mf*
EILEEN Ah! true sons of E - rin! loy - al -

DINNY Sons of E - rin!

SHAUN *mf* Sons of E - rin! Lov-ing,

mf Ah! true sons of E - rin!

a tempo
molto espressivo

CHORUS

M. Ah! true sons of E - rin!

E. heart - ed one and all! Her joys and griefs we

D. loy - - - al all! Her joys and griefs we

S. loy - al one and all! Her joys and griefs you

loy - al - heart - ed, one and all! Her joys and griefs we

M. loy - - al one and all! *p*

E. share in, By her side we will stand or fall! For the

D. share in, By her side stand or fall.

S. share in, by her side will stand or fall.

By her side we will stand or fall. For the

share in! All we will stand or fall.

p cresc.

M. by her side— you will stand or
 E. loved ones who sur-round us. They are faith-ful through tear and
 D. They sur - round you, faith-ful through tear and
 S. They sur - round you faith - ful through
 loved ones who sur-round us. They are faith-ful through tear and
 loved ones who sur-round us, faith-ful through tear and

cresc.

allargando

M. fall By God's bless-ing I have found you, My good
 E. smile!— By God's bless-ing she has found us, Her good
 D. smile!— By God's bless-ing she has found us, Her good
 S. tear— and smile she has found us, her good
 smile!— By God's bless-ing she has found us, her good
 smile!— By God's bless-ing she has found us, her good

allargando *ff*

M. friends in E - rin's Isle! (30)

E. friends in E - rin's Isle!

D. friends in E - rin's Isle!

S. friends in E - rin's Isle!
friends in E - rin's Isle!

friends in E - rin's Isle!

Tutta forza

ff

ff

3

First system of the musical score. It features a vocal line with a dotted line and the number 8 above it, and a piano accompaniment. The piano part includes a triplet of eighth notes and a section marked *loco* and *mf*. The key signature has two flats.

Second system of the musical score. The vocal line is marked *sempre brio*. The piano accompaniment is marked *p*. The key signature has two flats.

Third system of the musical score, starting with measure 31. The vocal line has the instruction (DINNY) (off stage) and the exclamation Ah!_. The piano accompaniment includes a section marked *p* and a flute entry marked (Flute) *rit.* with a triplet of eighth notes. The key signature has two flats.

Fourth system of the musical score, starting with measure 32. The vocal line has the instruction *ten.* and the exclamation Ah!_. The piano accompaniment includes sections marked *pp*, *più rit.*, and *ppp*. The key signature has two flats.

No 16

Thine Alone

DUET

Eileen and Barry

Moderato espressivo

BARRY

Tell me! Why is there a

p *pp*

This block contains the musical notation for Barry's first vocal line. It is written on a single staff in a key of three flats (B-flat major or D-flat minor) and common time. The tempo is 'Moderato espressivo'. The lyrics are 'Tell me! Why is there a'. The piano accompaniment is shown on a grand staff (treble and bass clefs). The first measure of the piano part has a piano (*p*) dynamic marking, and the second measure has a pianissimo (*pp*) marking. The piano part features arpeggiated chords and moving lines in both hands.

EILEEN

doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will

This block contains the musical notation for Eileen's first vocal line. It is written on a single staff in the same key and time signature as the previous section. The lyrics are 'doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will'. The piano accompaniment continues on the grand staff, with the bass line becoming more active in the final measures.

BARRY

come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,

This block contains the musical notation for Barry's second vocal line. It is written on a single staff. The lyrics are 'come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,'. The piano accompaniment continues on the grand staff, featuring some tremolos in the bass line during the final measures.

EILEEN

love, though I may be, Ei - leen! Thou art mine! _____ Ev - er -

more, by day, by night, I'll dream of thee, my darl-ing, My heart — is but

thine! _____ Ei - leen! _____

BARRY

EILEEN

Mine own! In thine arms en fold me, my be -

BARRY

lov - ed! Let thine eyes look fond - ly in - to mine! ——— For thy

p

a tempo

p

love bears a spell All too won-drous to tell, 'Tis a rap - ture that's all di -

vine! So with - in thy ten-der arms en - fold me, For thy

rit. *f*

rit. *f* *allarg.* *a tempo*

loss the world could not a - tone! Be - lov - ed swear that you will

ten.

8

ten.

e'er be true And for - ev - er mine a -

rit.

rit.

ff a tempo

lone! be mine!

ff

8 animato

ff

sfz

rit.

Detailed description: This is a musical score for page 143, featuring vocal and piano parts. The score is written in a key with four flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "loss the world could not a - tone! Be - lov - ed swear that you will e'er be true And for - ev - er mine a - lone! be mine!". The score includes various performance markings such as *ten.* (tension), *8* (octave), *rit.* (ritardando), *ff* (fortissimo), *a tempo*, *animato*, and *sfz* (sforzando). The piano part features complex chordal textures and melodic lines, including a section marked *animato* with a dashed line and a section marked *sfz* with a dashed line. The vocal parts have long notes and ties, indicating sustained tones.

The Irish Have A Great Day To-Night!

No 17

Dinny and Male Chorus

Tempo di Marcia

Ar-rah! Ire-land was a
Did yez ev - er know an

na - tion from the time of A - dam's fall! And 'twas nev - er meant that
I - rish - man who did - n't love a fight? Or who would - n't stay to

we should be op - pressed! But the Sax - on ty - rants took us once and
see it to the end? Did yez ev - er know of one who was - n't

robbed us of our all, They've been try - ing ev - er since to take the
mer - ry when he's "tight," Or who would - n't give his life to save a

rest! But ev - 'ry loy - al I - rish - man that's now a - live or
friend? And who can beat the I - rish when it comes to mak - in'

dead, Would give his life to set our wrongs to right.
love? The oth - er na - tions do the best they can;

And this faith - ful lit - tle band here, To - geth - er heart and
And in oth - er ways they trick us But, sure, they'd nev - er

REFRAIN

p

hand here, May see the dawn of free-dom break to - night! _____
 lick us, If they'd stand up and fight us man to man! _____ 'Tis a

TENORS

sfz

(2nd Verse) Yis!

Yis!

BASSES

sfz

(2nd Verse) Yis!

Yis!

CHORUS

DINNY

great day to - night for the I - rish. _____ For the cause we have

fought for and died. _____ And the time is soon to be When you'll

see Old Ire-land free! 'Tis the land of our love and our pride!

— We de-spise and de-fy our op-press-ors — And their ty-rant

laws we will fight; — But as fast as they can make 'em, Be-

gor-ra, we can break 'em! Sure the I-rish have a great day to-night!

ff

— 'Tis a great day to - night for the I - rish ——— For the

ff

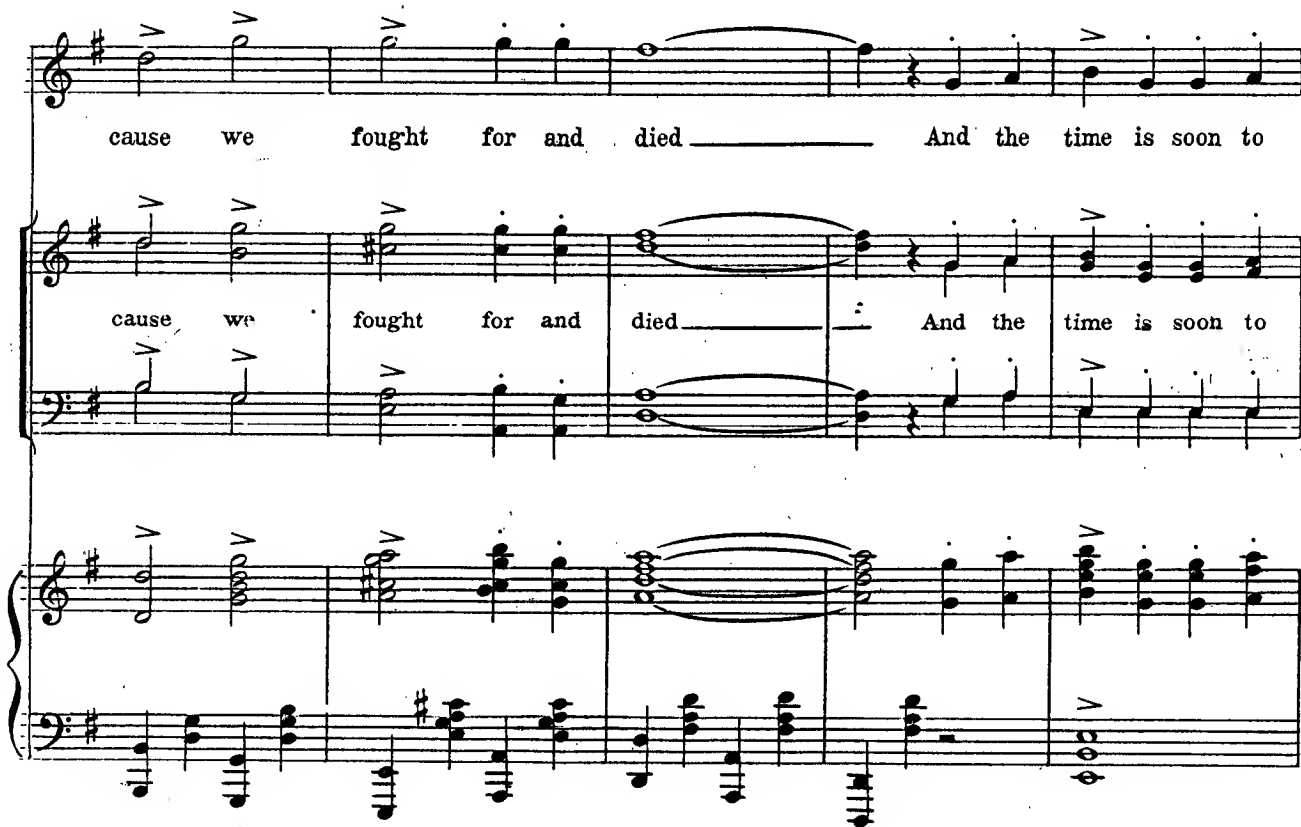
'Tis a great day to - night for the I - rish ——— For the

ff



cause we fought for and died ——— And the time is soon to

cause we fought for and died ——— And the time is soon to



be When you'll see old Ire-land free! 'Tis the land of our love and our pride! _____

be When you'll see old Ire-land free! 'Tis the land of our love and our pride! _____

— We de-spise and de-fy our op-pres-sors — And their ty-rant

— We de-spise and de-fy our op-pres-sors — And their ty-rant

laws we will fight, ——— But as fast as they can make 'em Be -

laws we will fight, ——— But as fast as they can make 'em Be -

The first system of the musical score is in G major (one sharp). It consists of three staves: a vocal line (treble clef), a piano line (treble and bass clefs), and a piano line (treble and bass clefs). The vocal line has lyrics "laws we will fight, ——— But as fast as they can make 'em Be -". The piano line has lyrics "laws we will fight, ——— But as fast as they can make 'em Be -". The piano line features a prominent melodic line in the right hand and a supporting bass line in the left hand.

gor-ra, We can break 'em! Sure the I - rish have a great day to - night! ———

gor-ra, We can break 'em! Sure the I - rish have a great day to - night! ———

The second system of the musical score continues in G major. It also consists of three staves: a vocal line (treble clef), a piano line (treble and bass clefs), and a piano line (treble and bass clefs). The vocal line has lyrics "gor-ra, We can break 'em! Sure the I - rish have a great day to - night! ———". The piano line has lyrics "gor-ra, We can break 'em! Sure the I - rish have a great day to - night! ———". The piano line features a prominent melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a double bar line and a 2/4 time signature.

DANCE

151

The musical score is written for piano and bass. It consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical elements:

- System 1:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamic marking: *sfz*.
- System 2:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamic marking: *sfz*. First and second endings are indicated by bracketed lines.
- System 3:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamic marking: *sfz*.
- System 4:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamic marking: *sfz*.
- System 5:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamic marking: *sfz*.
- System 6:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamic marking: *sfz*.

When Ireland Stands Among The Nations Of The World

No 18

Maestoso

f With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Maestoso' and the dynamic is 'f' (forte) with the instruction 'With utmost fervor'. The lyrics 'Oh, that fair pro - phe - tic day that Ire - land' are written below the vocal line.

dreams of! When at last from all op - pres - sion she is free! When through

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'dreams of! When at last from all op - pres - sion she is free! When through' are written below the vocal line.

mar - tyr - dom un - known She has come in - to her own Out of

The third system of the musical score. It concludes the vocal and piano parts shown on this page. The lyrics 'mar - tyr - dom un - known She has come in - to her own Out of' are written below the vocal line.

thral-dom that is nev-er more to be! I can hear, in fan-cy, now, her chil-dren

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a treble and bass staff. The treble staff has a melody of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. The bass staff provides a harmonic foundation with chords and single notes.

sing-ing! I can see her well be-lov-ed flag un-furled! And with

The second system continues the musical piece. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a similar harmonic structure, featuring chords and single notes in both the treble and bass staves.

rit.
heart and soul I pray, God may speed the bless-ed day When Ire-land

The third system concludes the phrase. It begins with a *rit.* (ritardando) marking. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a similar harmonic structure, featuring chords and single notes in both the treble and bass staves.

stands a-mong the na-tions of the world!— Oh, that fair pro-phet-ic day that Ire-land

Oh that fair pro-phet-ic day that Ire-land

dreams of, When at last from all op-pres-sion she is free! When through

dreams of, When at last from all op-pres-sion she is free! _____ When through

mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to

mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats (B-flat major). The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in 4/4 time. The vocal line has a melodic line with some grace notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

be! I can hear, in fan-cy now, her chil-dren sing-ing! I can

be! I can hear, in fan-cy now, her chil-dren sing-ing! I can

The second system continues the musical piece. It features the same vocal and piano parts. The vocal line continues with the same melodic pattern. The piano accompaniment maintains its rhythmic structure. The lyrics are repeated in the second system. The system concludes with a final chord in the piano part.

see her well be-lov - ed flag un - furled! And with heart and soul I pray, God may

see her well be-lov - ed flag un - furled! And with heart and soul I pray, God may

The first system of the musical score consists of three staves. The top two staves are for vocal parts (Soprano and Alto/Tenor), and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "see her well be-lov - ed flag un - furled! And with heart and soul I pray, God may".

rit. *ff.* speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

rit. *ff.* speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

rit. *ff.* speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

The second system of the musical score continues the vocal and piano parts. It includes performance markings: *rit.* (ritardando) and *ff.* (fortissimo). The lyrics are: "speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —".

Piu Pesante

tutta forza *molto allarg.* *fff* *fff*

The third system of the musical score is for the piano accompaniment. It includes the marking *Piu Pesante* (more weighty) and performance markings: *tutta forza* (with full force), *molto allarg.* (very much ad libitum), and *fff* (fortississimo). The piano part features dense chords and a slow, dramatic progression.

Finale Ultimo

No 19

Maestoso *f With utmost fervor*

Oh, that fair pro - phe - tic day that Ire - land

dreams of! When at last from all op - pres - sion we are free! When through

mar - tyr - dom un - known She has come in to her own Out of

thrall-dom that is nev-er more to be! I can hear, in fan-cy, now, her chil-dren

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). It contains the lyrics "thrall-dom that is nev-er more to be! I can hear, in fan-cy, now, her chil-dren". The piano accompaniment is written in two staves (treble and bass clefs) and features a variety of chords and melodic lines, including some with accents and slurs.

sing-ing! I can see her well be-lov-ed flag un-furled! And with

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "sing-ing! I can see her well be-lov-ed flag un-furled! And with". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the B-flat major key signature.

rit.
heart and soul I pray, God may speed the bless-ed day When Ire-land

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "heart and soul I pray, God may speed the bless-ed day When Ire-land". Above the vocal line, the tempo marking "rit." (ritardando) is indicated. The piano accompaniment continues with the same harmonic and melodic patterns, ending with a final chord.

stands a-mong the na-tions of the world! — Oh, that fair pro-phe-tic day that Ire-land

Oh, that fair pro-phe-tic day that Ire-land

ff

dreams of, When at last from all op-pres-sion we are free! When through

dreams of, When at last from all op-pres-sion we are free! — When through

mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to

mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to

The first system of the musical score consists of three staves. The top staff is a vocal melody in G major (one sharp) with lyrics. The middle staff is a piano accompaniment for the vocal line. The bottom staff is a piano accompaniment for the vocal line. The lyrics are: "mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to".

be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can

be! I can hear, in fan - cy now, her chil - dren sing - ing! I can

The second system of the musical score consists of three staves. The top staff is a vocal melody in G major (one sharp) with lyrics. The middle staff is a piano accompaniment for the vocal line. The bottom staff is a piano accompaniment for the vocal line. The lyrics are: "be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can".

see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may

see her well be-lov-ed flag un-furled! — And with heart and soul I pray, God may

The first system consists of two systems of music. The top system has a vocal line and a piano accompaniment. The vocal line is in B-flat major and 4/4 time. The piano accompaniment is in B-flat major and 4/4 time. The lyrics are: "see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may". The second system continues the vocal and piano parts. The vocal line has a long note on "un-furled!" followed by a rest. The piano accompaniment continues with chords and moving lines.

rit. *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

rit. *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

rit. *ff*

The second system consists of two systems of music. The top system has a vocal line and a piano accompaniment. The vocal line is in B-flat major and 4/4 time. The piano accompaniment is in B-flat major and 4/4 time. The lyrics are: "speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —". The second system continues the vocal and piano parts. The vocal line has a long note on "world!" followed by a rest. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and a repeat sign.

ENSEMBLE

rit.
ff
'Tis a

MALE CHORUS
'Tis a

rit.
ff

Piu Pesante

tutta forza *molto allarg. sffz* *sffz* *ff* *ff rit.*

Tempo di Marcia

great day to - night for the I - rish ——— For the cause we

a tempo

great day to - night for the I - rish ——— For the cause we

a tempo

Tempo di Marcia

ff a tempo

fought for and died. And the time is soon to be When you'll see old Ire-land

fought for and died. And the time is soon to be When you'll see old Ire-land

ff *mf* free! 'Tis the land of our love and our pride! We de -

ff *mf* free! 'Tis the land of our love and our pride! We de -

ff *mf* free! 'Tis the land of our love and our pride! We de -

spise and de - fy our op - pres - sors — And their ty - rant laws we will

a tempo

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The tempo marking *a tempo* is placed below the bottom staff.

fight. — But as fast as they can make 'em, Be - gor - ra, we can

fight. — But as fast as they can make 'em, Be - gor - ra, we can

ffz ffz

ffz ffz

ffz ffz

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The dynamic markings *ffz* and *ffz* are placed above the top staff and below the bottom staff.

ffz *ffz* *Piu mosso*

break 'em! Sure the I - rish have a great day to - night!

break 'em! Sure the I rish have a great day to - night!

ffz *ffz* *Piu mosso* *ff a tempo*

ff allargando *ffz*

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